

American Art News

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POTTER PALMER ART APP'L.

The late Mrs. Palmer's art collections which have been held in storage in France since the beginning of the war, will be appraised by a special representative of the Palmer estate and the state inheritance tax appraiser, who will leave Chicago early in the fall.

The time in which a complete inventory of the Palmer property could be filed expired on May 5, a year following the death of Mrs. Palmer, but was extended for three months. Although the value of the property is not definitely known, it is believed to approach \$500,000.

A portion of the art works, following their return to the U. S., will be given over the executors, Honore Palmer and Potter Palmer Jr., to the Art Institute, in conformity with the clause of Mrs. Palmer's will, which directed that a collection, worth \$100,000 be so disposed of. The estate has no such collection in the U. S. The articles to be valued comprise Chinese porcelains, paintings, pottery, English glassware, French and English furniture and miscellaneous property belonging personally to Mrs. Palmer, and jades, silverware and furnishings conveyed to Mrs. Palmer by the will of her husband. These objects, which originally were installed in the Chicago Palmer home, were taken abroad a few years after the death of Potter Palmer.

WAR GARDEN MEDAL

A medal to commemorate the war service of the Home Gardens of America has been presented to the heads of the governments of the United States, England, France, Belgium and Italy, and to the world leaders in food control by the National War Garden Commission. In its symbolism this medal links the work of the war gardeners in the home trenches with the valor of the nations' fighting forces on foreign battlefields.

The medal was designed by a committee headed by George Frederick Kunz, an international authority on commemorative medals and president of the American Scenic and Historic Preservation Society. The committee of the National War Garden Commission, appointed by its president Charles Lathrop Page, to have charge of the work and the presentation is composed of Hon. Myron T. Herrick, to France; Dr. John Grier Hibben, and Mr. John Hays Hammond.

The medal has been designed with the object of representing, as simply as possible, the country's military service and the support given to it by those who quietly but persistently worked in their war gardens. On the obverse is the figure of a young woman dressed in loose shirt and trousers and kneeling on the ground in an open field, working over some young garden plants. In low relief and drawn small in scale so as to seem distant, are soldiers marching directly across the medal, and forming a decorative band just below the center. Above the soldiers in very low relief are the words "United States of America."

The decorative motive for the reverse is a basket hamper filled with the varied product of a war garden. Above the basket and around the edge are the words, "National War Garden Commission." Under the basket appears the name of the recipient and underneath that the words, "The seeds of victory insure the fruits of peace," a hoe and a rifle crossed and the dates 1914-1919.

CLASSICAL CLUB'S MEETING

The New York Classical Club is holding its nineteenth annual meeting today in Students Hall, Barnard College, Broadway and 117 St. A forum on the subject "The Debt of Modern Art to Ancient Greece" will be held. Among the speakers on this topic as announced are Herbert Adams for Sculpture, Will H. Low for Painting, William Gillette for the Drama, and Dr. Ernest Arthur Gardner, professor of archaeology of the University of London, will bring greetings from British classicists.

EVE. POST'S NEW ART CRITIC

Miss Helen Bullitt Lowry, a Southern woman who wrote on art for the N. Y. Evening Post during the past two summers, in the absence of Mr. Guy P. Du Bois, art critic for that journal, has succeeded to the post of art critic through the resignation of Mr. Du Bois and will conduct the curiously entitled page in the Evening Post's Saturday edition, "Among the Art Galleries." Why not "In or Around the Art Galleries"? One cannot well be "among" them.

RECENT NOTABLE SALES

The pessimist who insists that, notwithstanding the unprecedented late season activity in the art world there is little if any real business being done in the galleries—should know that a leading N. Y. collector received last week, and has hung on his walls an important Rembrandt and also two beautiful and unusual works respectively by Fragonard and Raeburn—also that an early and rare book found a purchaser in this city last week at \$20,000.

WEDS LOAN POSTER MODEL

Albert Everitt Orr, artist, was married, May 10 last in Newark to Miss Ruth Wyckoff, daughter of Mr. and Mrs. Edwin D. Wyckoff of Los Angeles.

Mr. Orr came into prominence during the recent Victory Loan campaign when 1,600,000 posters of his painting, "For Home and Country," were circulated. Mrs. Wyckoff was his model for the woman in the poster.

MUSEUM'S RECENT ACCESSIONS

Among the recent accessions announced by the Metropolitan Museum is a painting now in the Courbet Centenary Exhibition and which will remain as a part of the Museum's permanent collection as a gift from Mrs. Elizabeth Milbank Anderson, namely the portrait of the Paris Opera Tenor, M. Gueymard, in the role of "Robert le Diable." The Courbet exhibition has aroused such interest that it is to be extended to June 1.

Ten drawings by Degas, purchased by the Museum at the Degas Sale in Paris last Dec., are shown this month in the Room of Recent Accessions. Three, the earliest of the group, are portraits of Edouard Manet, executed in lead pencil on slightly tinted paper; two are portraits of women in charcoal and pastel; "The Violinist," is a pastel sketch in full color; a drawing of Emile Duranty, together with a drawing of still life studio accessories, and two nudes, drawn in charcoal, lightly touched with color in pastel.



THE KEY TO THE BULL PEN

Francisco Galofre Oller

In the Anderson Gallery Sale, May 20.

MISS LEVY LEAVES ART ANNUAL

With the appearance of the "American Art Annual" for 1919, the originator and editor, Miss Florence N. Levy, retires after 21 years of devoted service. An informal supper will be given in honor of Miss Levy at the National Art Club, to-morrow, (Sunday) at 7:30 P. M., for which the Committee on Arrangements will be Herbert Adams, and Mmes. John W. Alexander, and Annie Nathan Meyer.

WAR MEDAL TO BE STRUCK

Who'll design the best medal commemorating the great war? The competition is to be thrown open to the world. The government is preparing to invite submission of designs. The old French school is preferred as model. It is proposed the medals shall picture the principal events leading to the winning of the war.

Ernest B. Dielman, son of Frederick Dielman, is, like his father, a talented painter. At his studio 154 W. 55 St., he is painting portraits and compositions.

In the Room of Recent Accessions, are shown a painting by Fantin-Latour, "L'Atelier aux Batignolles," the gift of Mrs. M. Loewe, in memory of Charles W. Kraushaar; a Spanish alb, presented by Mrs. Ansley Wilcox of Buffalo; an XVIII century English gentleman's dressing table, which in construction and equipment demonstrates the fastidiousness of the men, as well as the women, of that time, a rare Persian miniature painting (circa 1340), acquired through purchase; a collection of XVII-XIX century Italian, French, Flemish and English pieces of lace, the bequest of Margaret E. Zimmerman; a XIII century Persian Rhages ewer, obtained through purchases; are Some XVI century Spanish or Italian velvets, the gift of Walter E. Maynard, are displayed in the same room.

A sword, presented by Gen. LaFayette to William McDonald, Oct. 1824, not yet on exhibition, has been given the museum by Mr. Francis P. Garvan. Chinese paintings taken from the Museum collection are shown in Room H-II.

THE NEW ROYAL ACADEMY PRES'T

The head of any Academy of Art, and of the Royal Academy of London in particular, where at its annual banquets following the opening of an exhibition, Royalty is always present and Cabinet Ministers frequently give a foreshadowing intimation of coming political measures, to be perfect, must be two men—two men who are not necessarily nor usually combined in one person.

An artist is often lacking in the tact, the powers of speech, the knowledge of the world that makes a man a leader of men and a representative. Similarly, the abilities and genius which equip a man for success in representing his fellow man in a public capacity are not only rare, but seldom associated with creation in the Arts.

Of previous Presidents of the Royal Academy, of later days, Lord Leighton probably filled the position the most successfully, with that dual capacity to his term referred to. One recalls a caustic witticism of Whistler's, who when someone had been recounting the varied accomplishments of Leighton, from his extraordinary command of foreign languages, to his essays in sculpture, drawled, "Yes, and he has also tried painting."

It will go without saying that the first president of the literary institution, Dr. Joshua Reynolds, placed the office at its very beginning on a very high pedestal by the delivery of those famous Discourses, founded upon classic tradition. The second president was Benjamin West, born in Phila. in pre-revolution days, a Colonial, who adorned the office with great dignity, and who, from his Quaker principles, preferred to be known in private life as without title, although the honor of knighthood had been conferred on him and was only used on state occasions.

On the retirement of Sir Edward Poynter, the official head of the Academy is now, by recent selection of the governing body, Sir Aston Webb C. B. who occupies a position of respected prominence as an architect. His appointment is a departure from the custom hitherto, which always placed a painter in the chair. Sir Aston Webb is well qualified for the post. It has already been hinted that the perfect president must be a man of acceptable gifts and personality, and must, at least, be also above the mediocre in the profession of art—Sir Aston is known to be a good speaker, and has had a wide experience as an administrator, and is moreover endowed with many social qualifications.

Within the limits of space, one can but refer to a very partial list of the notable buildings of his design, among which are the new front of Buckingham Palace, the Victoria and Albert Museum, the Royal College of Science, Kensington; the Royal College of Science, Dublin; Britannia Royal Naval College, Dartmouth; New Admiralty offices; Birmingham University; New Law Courts, Hong Kong; offices of the Grand Trunk Railway Co., of Canada; etc., etc., and of the plan for the Queen Victoria memorial.

ART FEDERATION CONVENTION

The tenth annual Convention of the American Federation of Arts is in progress, by invitation of the Metropolitan Museum, in the Museum Auditorium as the ART NEWS goes to press.

The Convention opened informally with a reception tendered by the Museum Trustees to the delegates and members in the Morgan Hall of the Museum, Wednesday evening last. The morning and afternoon sessions of Thursday, the opening day, were devoted to the timely subject of War Memorials and the announced speakers were Mr. Charles Moore of Washington, Chairman National Commission of Fine Arts, President Morris Gray of the Boston Museum, Mr. Frederick L. Olmstead, Hon. Elihu Root, Cass Gilbert and Mr. Harold S. Bottenheim and Edward H. Blashfield. The morning session yesterday (Friday) was given to the work of the Federation and the speakers were announced as O. B. Jacobson, Univ. of Oklahoma, Mr. Robert De Forest, Mr. Rossiter Howard of Minneapolis, and Mr. J. C. Dana, Librarian, Newark, N. J. Public Library. Art and Labor was to be discussed at the afternoon session yesterday, with Mr. H. W. Kent, Secretary of the Metropolitan Museum, and Gerrit A. Beneker as speakers, while at the one and closing session this morning the announced speakers are to be Mr. C. D. Walcott, Secretary Smithsonian Institution, Washington, Mr. F. W. Reynolds, and Mr. Thomas Whitney Surette—the last on "Music in the Museums."

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EXHIBITIONS NOW ON**Spanish Paintings at Anderson's**

The Spanish paintings, with a few exceptions, oils, which formed part of the exhibit in the Fine Arts Palace, Spain, at the San Francisco Exposition, now on exhibition at the Anderson Galleries at Park Ave. and 59 St. and to be sold there at auction next Tuesday evening, May 20—together with four etchings by Jose Artigas of Barcelona, three fine bronzes by Canalias, Mares and Esteban Prat, all of Barcelona, some wood-carvings, and a remarkable decorated carved wood figure of "The Immaculate Conception" after Murillo's picture—are most representative of the modern art of the Iberian peninsula, and are worthy the attention and study of all art lovers. No stronger art display has been given in N. Y. this season, now nearing its close. The pictures were officially chosen to represent Spanish art of today, and they were well chosen, and while this art has been made known to Americans by such painters as Sorolla, Zuloaga, Jurrés and others, who have exhibited here during the past few years, the present display emphasizes the virility, rich color and remarkable power of character expression of the modern Spanish artist, who, if he derives from Velasquez, Murillo, Greco, Zurbarán, the later Goya, Fortuny, Domingo, and Villegas, and the still later Sorolla and Zuloaga, carries on the portrayal of the scenes and subjects dear to these, their forerunners, with something of the same skill and force.

Typically Spanish in subject is the large and important "Key to the Bull Pen," by Francisco Oller, reproduced on the front page of this issue, a striking and virile depiction of a scene familiar to all who have ever witnessed that most brutal, but most dear, of all so-called sports to the Spaniard, the Bull Fight, in which the President (in this case a woman, and evidently a reigning belle) throws down the key of the pen which confines the bull to the "Master of Ceremonies" in response to his request from his place in the ring below. Note the

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expression of the handsome, typically Spanish beauties in the box, and the skillful painting of flesh textures of the lace mantillas and details of the gala costumes. The whole canvas is instinct with life and the joie de vivre, and should be in the Metropolitan, for it would interest and entertain the public, apart from its art quality.

Other figure works of note are Gonzalo Bilbao's "To the Terrijos Fair," a most truthful picture of Seville—delicate in color and fine in expression, and the same able painter's Gypsy picture, "La Gitanilla" and "Cigarette Girls of Seville"—the last a fine study of types of character and both rich in color. Cabrera Canto's "Grandfather's Birthday" in subject a Munich story work, but rich in sub-tropical color, Juan Cardona's single figure "At the Dressing Table" with its splendidly painted brocaded, lace covered gown, Escarres' lovely portrait of a young woman, "Esmeraldine," a model for American portraitists to study, Antonio Fillol's fine character work "Uncle Tanacha," Julio Moises' Portrait Study "Micaela," Carlo Vasquez's "Going to the Fair, Salamanca"—with its national types, the peasant types of El Conde de Aguiar and last, but perhaps the strongest and best, the three examples of Ramon, and the four of Valentin de Zubiaurre the two deaf and dumb brothers whose art is so deservedly popular in Spain. These brothers, like Count Aguiar, delight in depicting the Spanish peasant and do so con amore, while their rendition of still life and accessories is both skillful and realistic.

Lovers of fine landscape painting will revel in the canvases of Eliseo Meifren, whose work entitles him to a front rank among modern landscape painters. His large "White Rock" is a powerful work of great breadth and sweep of air and sea—a truthful, compelling depiction of the dangerous rockbound northern coast of Spain, and his "Cumulus Clouds" of the same locale. Very sunny and joyous is his "Sunny Beach—Mallorca," his "Gardens at Mallorca" and his "Sunset—Spain," Carlos Vasquez' "Flower Garden—Granada," Riera's "Twilight," Peypoch's "Gardens—Catalunya," and Blaso's Sorolla-like "Beach at Valencia" are all unusual landscapes.

Space forbids mention of numerous other works that attract and delight the visitor to this unusual display. The auction should attract all lovers of good painting.

Dudensing Galleries Summer Show

In the interesting collection of American and foreign paintings that makes up the summer exhibition at the Dudensing Galleries, 45 W. 44 St., four works stand out prominently, namely, an exceptionally fine Robert C. Minor landscape, "Fountain-bleau," typical of his best manner which came originally from the A. T. Stewart collection and has been recently acquired by Mr. Dudensing. In the first room in the second gallery a large canvas by William R. Leigh which holds the place of honor, entitled, "The Dangerous Trail," illustrating a scene in Colorado, a group of prospectors with their horses traversing a steep and narrow pathway, and an interesting example of a French artist, Victor Charreton, whom these galleries have been advantageously exploiting for the past three seasons. His "Winter Scene in Normandy" is of the modern school with big planes of snow and a group of artistically arranged houses. His color is good and the work shows a serious purpose.

Octave Guillemet is also a newcomer to the American art world, but well known in Europe. His decorative composition, "In the Garden," a scene in Southern France, in brilliant color and with well drawn and skillfully placed figures has unmistakable force. There are but few of his works in this country. The galleries are planning to collect a number of his canvases and to hold a special exhibition of them in the near future.

Comparative American Art Display

For the benefit primarily of the delegates to the current conventions in this city of the College Art Association and the American Federation of Arts, the Macbeth Gallery at 450 Fifth Ave., has arranged, to last through the month, what it terms a "Comparative Exhibition of American pictures," and which, through the assistance of several private owners, who have loaned their paintings, gives a fairly good showing of the work of some of the leading painters of the old Hudson River School with those of today, and has consequently educational, as well as art value. The development of certain painters can be followed in the display which is easily the best of the several superior exhibitions of Americans given by the Gallery this season.

The modern artists represented, most of them by early and later examples, are Blakelock, Emil Carlsen, Daingerfield, Davies, C. H. Davis, Dewing, Hassam, Hawthorne, Winslow Homer, George Inness, Homer Martin, Gari Melchers, J. Francis Murphy, Twachtman, Weir, Wynat and of the Hudson River painters, Samuel Colman, Sanford R. Gifford, William Hart, David Johnson, Jervis McEntee, W. T. Richards, and James D. Smillie.

Of the works of the older men shown in the Lower Gallery, the "Lake George" of Colman, Sanford Gifford's "Landscape," William Hart's "The River," and W. T. Richards' "Maine Coast" stand out from their fellows, and prove the worth of their art—smooth as to finish, but filled with color quality and true poetry sentiment.

Among the modern oils must be noted especially Blakelock's early (historically interesting) "Seventh Ave. and 55 St.—1868," and his strangely contrasting typical late period "Nymphs," Emil Carlsen's early and late "Still Lifes," and his superb late, "Meeting of Two Seas," Arthur B. Davies' early "Landscape" and his "Alchemy" (1908) both in color quality and feeling far and away above his late Botticellian figure sketch, C. H. Davis' "Morning by the Sea," (1894) and his "Wings of the Wind" (1918), both up to his high-water mark, Dewing's beautiful tonal diaphanous "Hermit Thrush" (1889)—one of his "star" works and his most recent "Lady in White," typical in every way, Hassam's early "Val de Grace—Paris" (1888) and his exquisite Washington Arch" (1898), in delicate and delicious color and atmosphere quite up to his late, and also beautiful "N. Y. Landscape" (1918).

Notable also are Hawthorne's "Primroses," a portrayal of two handsome girls and a welcome relief from his tiresome Portuguese Modern Madonnas, Winslow Homer's early wartime illustration, "The Bright Side" (1865) and his late Maine coast "Driftwood" (1909), George Inness' early "Passing Shower" (1860), which in color and poetry is as good as his later "Sunrise" (1902), if not a finer work, Homer Martin's "Lake Ontario" (1875), and his deeper and richer colored than usual "Lake Mahopac" (1892), Gari Melchers' "Child with Orange" (1919), a characteristic strong interior with figure, J. Francis Murphy's splendid "Golden Sunset" (1892), and his later manner work "Edge of a Clearing" (1919), Twachtman's "Niagara" of 1900 contrasting strongly with his diaphanous lovely soft toned "Arques de Bataille" (1885), the earlier the better canvas, J. Alden Weir's exquisite, "The Orchid" of 1910, perhaps his best figure work in color tone and feeling, and his late landscape, "Afternoon by the Pond" (1918), one of the best he ever painted in color and feeling, and lastly Wyant's delicate low keyed "Adirondack Landscape" (1885), and his later deep toned, rich colored "Arkville, Landscape" of 1890.

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UNTIL MAY 5th

American Group at Babcock Galleries

The group of American artists at the Babcock Galleries, 19 E. 49 St., will continue their exhibition through May 24, when the regular summer display will be placed on view. The present exhibitors include several noted men and the galleries, as usual, present a harmonious appearance. Gardiner Symons, it appears, occasionally leaves his snow crowned landscapes, by which he is so well known, and gives this time, "Conn. Hills," in richly toned autumn garb, with the light, space and air that feature all of his work. Robert Henri exposes "Francisca" one of his interesting Indian maidens, McGilvary Knowles has a strong marine in "On the Gaspe Coast," and Gustave Wiegand's "Blue Mountain Lake Landscape" is lovely in its Autumn coloring.

Leonard Ochtman shows a typically good canvas in "Approach of Evening," Robert Nisbet's "Autumn Haze" is colorful, but Albert Sterner has a broadly painted "Winter Morning," Aloysius O'Kelly shows a scintillating autumn landscape, Alexander Fournier's "Moonlight" has charm of sentiment and beautiful tones, suffused by the opalescent glow of a brilliant moon. Louis Mora shows his virile boys "In Swimming," and Haley Lever sends one of his well known harbor scenes "East Gloucester," Arthur Parton's "Spring" is typical, and Maurice Braun's "California Landscape" with its well drawn trees and fine color is an unusually good example.

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Sheffield Plate at Van Cortlandt Museum

The loan Exhibition of Sheffield Plate now on at the Museum of the Colonial Dames at Van Cortlandt offers a unique opportunity for lovers and collectors of this special branch of plated ware to study this ware in its complete development. Sheffield Plate, occupying a long felt want between pewter and solid silver, was popular from about 1760 until 1840, when electroplating superseded the amalgamation known technically as copper rolled plate. Because much old silver belonging to established families, both in England and this country, was melted up for coin and to reappear in more fashionable form, in Sheffield Plate, many designs of great artistic beauty have been preserved. The collection includes candlesticks, double-branched candelabra, large trays, salvers, tankards, cake-baskets, bowls, egg-boilers, urns, mustard-pots, tea-services, fruit-stands and many other articles to delight the lover of Colonial art and appeal to the modern collector. Mrs. Samuel T. Peters, who owns the most complete collection of Sheffield Plate in this country, has contributed generously; Messrs. Crichton Bros. of London and N. Y. have loaned several rare pieces; Mrs. Luke Vincent Lockwood sends two interesting articles—a loving cup and a "globe" or "Pitt" inkstand with revolving cover; and Mrs. Howard Townsend Martin, a handsome urn belonging to the De Peyster family.

Other exhibitors include: Mmes. Vernon Carleton Brown, Philip Ashton Rollins, Dwight A. Jones, Andrew C. Abriskie, Charles Scribner, Frank Sullivan Smith and Misses Charlotte Dudley and Julia Chester Wells.

The exhibition was arranged by Mrs. Elihu Chauncey and Miss Esther Singleton.

Members' Sketches at Arts Club

The annual sketch exhibition by members of the National Art Club now on in the Club galleries will continue until Oct. The catalog has 185 numbers, and many of the sketches are of exceptional merit.

Henry B. Snell's sketches of Gloucester and vicinity are exceedingly pictorial. The same is true of his studies of "Martha's Vineyard," and "Cornwall." The six contributions of Thos. R. Manley deserve special mention both as to subject and treatment. His "White Bridge," is especially good in the painting of water. "Not By a Jug Full," by Elizabeth N. Watrous, is a charming flower piece with a bowl of blooming asters, in delicate colorings.

Four lovely studies of Milton-on-Hudson, have been made by Raphael A. Weed, in which typical spots of this art colony are charmingly and colorfully figured. Some studies of fair women are entered by Charles C. Curran, of which his "Head," (No. 30) is perhaps the best. "The Sand Dunes, Provincetown," have an able expositor in Oscar Fehrer, and six phases of these shown by him, are delightful. Jane Peterson's treatment of the "Liberty Arch," is truthful and is an excellent rendering of the arch with its captive balloons and the crowds on the ave. Her "Cocoanut Grove, Palm Beach," is dashing executed. William Laurel Harris is represented by two pleasing pictures of the Holy Land.

HOWARD YOUNG GALLERIES
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Decorative Works by Reynolds

One of the attractions of the week at 556 Fifth Ave. is a portrait of Lieut. André L'Huillier, youngest survivor of the famous Regiment Fer de Verdun, by Wallace Bryant. As the sitter is well known in this country, having lectured on the war in various cities, the portrait is of peculiar interest to his many friends and patrons. Well composed, sincerely painted and an altogether thorough work of art, it deservedly has won much praise from visitors. In the same room there is a fine example of L. L'Hermitte "Chateau-Thierry, Marne," and two nocturnes by Alden Weir.

Under the direction of Mrs. Sterner there is also in progress a small exhibition of decorative works by James E. Reynolds, ultra-modern in design and expression. And in yet another of the galleries a group of well known Americans are exhibiting. They include Frederick J. Waugh, William Glackens, William M. Chase, Charles Davis, Henry G. Dearth, Bryson Burroughs, Hugh Breckenridge, Robert D. Gaule, Gilbert Gaul, William Hays, W. Merritt Post, Eliot Clark, Maud Earl, and W. J. Quinlan. Works by the late Carroll Beckwith are also shown.

A Norwegian Artist's Work

The Ralston Gallery, 567 Fifth Ave., introduced this week through an exhibition of 18 oils, a Norwegian painter, Thorolf Holboe, of unusual force and much originality. His subjects in the attractive display are varied and well exemplify his versatility, for he seems to paint with equal facility the snow covered landscapes, the sunny summer streams and vales, the "Happy Autumn Fields," the snow covered winter landscapes, the picturesque villages, at all seasons, and the dark, cold, blue waters of his far Northern land—and paint them also with true sympathy and feeling.

His brushwork is broad and virile and he has almost a Thaulow touch in his treatment of running water. Perhaps the strongest of his works now shown is the "Eider Ducks," depicting a flock of these Northern game birds flying over a tempestuous, dark blue ocean across whose huge waves rise lofty snow mountains. The feeling of cold and outdoors in this canvas is wonderfully portrayed. As a contrast "The Sand Cart" a beach scene, is reminiscent of Sorolla in its color light and air. The snow in "Forest Hut" is as good as Thaulow's—there is a lovely effect of light on water in "Nor-



SCENE IN HOLLAND

Charles P. Gruppe

Recently sold to a prominent collector.

Roosevelt Memorial Exhibition

The Roosevelt Memorial Exhibition now on at the Avery Library, Columbia University, while not distinctively an art display has its art side. This consists of the several well known portraits of the departed and lamented Colonel, including those by Gari Melchers, and others, and the admirable bust by James Fraser, while it is still hoped that Sargent's portrait of the "Great American" may be secured and placed before the display closes.

The immense and growing hosts of Roosevelt lovers and admirers will find a mournful pleasure in visiting this well arranged and timely exhibition, which, in its exhibits of the Colonel's own books, MSS. and autographs, the testimonials and gifts of varied kinds from Kings and Potentates and his letters, especially those to his children, "mark well the measure of the man."

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wegian Coast" and "Summer Evening, Norway," and "Snow in the Mountains" is quiet and restful, yet virile in treatment. "The Ocean Trail," painted from the stern of the steamer which brought the artist to these shores, is truthful and enchanting in wave movement. Altogether a most attractive display. The artist's work should appeal to American art lovers.

Italian Decorative Art

Artistic decorative designs of a very high order form the display at the Buccini Studios, 47 Fifth Ave., where Alberto Buccini, born in Naples but now a resident of N. Y., and who has studied in Naples, London and Paris, is showing a series of three-wing screens, chiefly in Italian Renaissance designs, until June 30. The work is done in tempera on silk and the unusual color effects are the result of years of study by Mr. Buccini in this medium on silk and satin.

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Whitney Studio Exhibit

The exhibition of sculptures and decorative paintings now on at the Whitney Studio, 147 W. 4 St., to June 1 is composed entirely of the work of club members. Arthur Crisp shows one of his clever, original designs in a purely decorative work; Rockwell Kent has a simply painted marine, good in sentiment, and Blendon Campbell displays an interesting "Frieze Typifying Joy," with moving figures in a well composed landscape. Warren Dahler's "Summer" is good in design and has well drawn figures, and in Frank Van Vleet Tompkins' "Decoration—Sixth Day" there is a swirl of graceful lines in many beautiful and varied tones of green. Corinne Cowdery shows the influence of Arthur B. Davies in her "Song Rolling of Earth" decoration, and Edith Haworth's group of watercolor flower pieces has sympathy and knowledge of the subject.

Of the sculptures Charles Cary Rumsey displays "The Big Model," clever and well proportioned and evidencing a distinctly personal viewpoint. Salvatore Bilotti lends two works, "Study of a Head" and "A Garden Figure," well modeled and thoroughly studied. Arthur Lorenzani's "Young Mother" is lovely in sentiment and ably executed, and there are interesting small sculptures by Florence G. Lucius, Grace Mott Johnson, Eirene Mungo-Park, Edith Rathbone, Benjamin Greenstein, Margaret Hoard, Warren Dahler, and Antonio De Filippo. In the entrance hall are two large decorations by Robert W. Chanler, in which he has composed bird and flowers in graceful patterns.

Summer Show at Folsom Galleries

The Folsom Galleries, at 560 Fifth Ave., have ended their current exhibitions for the season and will continue through the summer and will continue through the summer to display the group of paintings now occupying their walls. They have assembled a number of works by strong painters to exploit until the autumn, which should attract visitors during the coming months. Gardiner Symons, with a finely painted snow scene in his virile manner, Norwood McGilvary with one of his colorful, imaginative works, Daniel Garber with two fine landscapes, "Little Village" and "Near Solebury," Tender Birches" by Willard S. Metcalf, are represented. There is an interesting snow-scene by Guy Wiggins, as also a brilliant sunny landscape. Charles Rosen is represented by "Winter," broadly painted and colorful, and there is a beautiful French scene by Henry Golden Dearth. In addition there is a little group of Warren Davis' well known drawings, full of action and grace.

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some most important appraisals.

The "Modernist" Art Movement

Editor AMERICAN ART NEWS,
Dear Sir:

In the ART NEWS of May 3 your corre-
spondent, "E. G.," desires more light on
some observations I made in my letter that
appeared in your Apr. 26 issue. The pur-
pose of my letter was, of course, an en-
deavor to refute the idea that the "Modern-
ist" movement in art is waning, or that it
is a fad that is passing, as the ART NEWS
expressed it. I agree with E. G. that the
"new vision" is as old as Minoan art, or,
as I implied in my letter, as old as the
early Christian art. The new vision is
always in the nature of a revival, and we
have had these awakening periods inter-
mittently from the earliest times down to
the present. I also agree with E. G. that
you will find an art expression, "modernist,"
if you please, among the Polynesians, and
among other undeveloped races. And I
believe that in many cases this embryonic
art is a truer art expression than the schol-
astic in art expresses today.

Does E. G. seriously ask what is meant
by scholasticism in art? Webster defines
the word thus: The scholastic point of view;
formalism. Now I will ask E. G. if it is not
true that formalism in art always announces
a decadent period in art? Formalism is the
letter of art that killeth, and, obversely,
modernism is the spirit that quickeneth.
Again, does E. G. seriously ask what is to
be purged out of the old school? Then I
would answer: Conservatism, reactionism,
prejudice, narrowness, ignorance, intoler-
ance, old fogysm, pharisaism, so-called
culture (sometimes spelt with a "k"), un-
willingness to become a little child. I
hope that all will read carefully what
George Bellows says in the admirable ar-
ticle appearing in the same issue with E. G.'s
letter.

Very sincerely yours,
Wm. Bradford Green.
Hartford, Conn., May 12, 1919.

ART DEALERS ASS'N SPEED UP

Little has been heard of late of the
American Art Dealers Association, or-
ganized a year ago with what seemed
to be universal goodwill and a feeling
that the art trade in America, which
alone of all businesses had no Cham-
ber of Commerce or mutual fraternal
and protective organization, should
"get together." It will be remembered
that the initial meetings of the new
association at the Gotham Hotel were
largely attended, and that it was
launched under what seemed, at the
time, to be most auspicious conditions;
that a constitution was adopted, officers
chosen and a committee sent to Wash-
ington to endeavor to prevent the in-
sertion in the present Revenue bill of
the onerous and injurious tax on art.
While this committee was only suc-
cessful in preventing a tax on the pot-
teries, rugs, carpets, textiles and tapes-
tries, which most interested some of its
own and the association's members,
and through the efforts of W. A. Cof-
fin, who represented the artists, happily
stopped any tax on the work of living
artists—it was not blamed for its lack
of success.

The art tax question settled, the
association apparently lapsed into in-
activity, and we are informed that no
meetings have been called and no busi-
ness transacted, and, in fact, that there
has been and is "nothing doing."

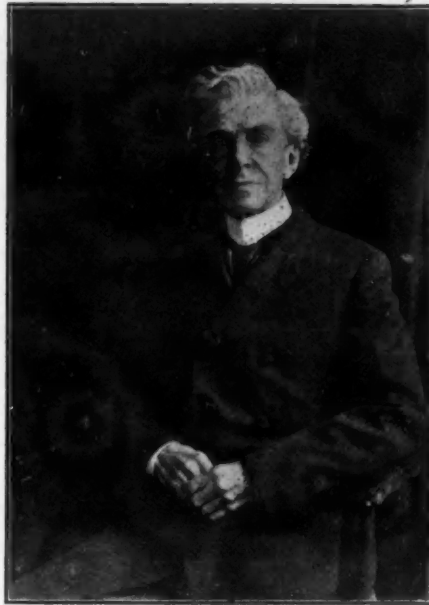
All this inactivity on the part of an
organization which it was universally
fondly and, we think, rightly, believed
would be of the greatest aid to the art
trade in this country, seems to us most
regrettable. There were skeptics at
the initial organization meetings of the
association, who asserted, even if in
whispers, that the personal jealousies
and enmities which have for many
years been the curse of the art trade
in this country, and which have been
of serious injury to said trade, would
prevent any permanent success of the
association. The ART NEWS, which
had something to do with the forma-
tion of the organization—honestly be-
lieving such an organization to be
greatly needed—did not follow these
critics and pessimists at the time, and
is loath to even now believe their pre-
dictions will be found correct.

Is it too late, President Knoedler,
to call a meeting of the association, to
have reports from the treasurer and
other officers, and to not only wake up
the association, but speed up its work?
Why should an organization, formed
primarily to bring about good, to re-
place bad feeling in the art trade, to
act for the benefit of not only the art
trade, but all American art interests,
be allowed to die from inanition, or
worse, from the revival or continuance
of the often petty jealousies and en-
mities which it had been thought and
hoped would be done away with by
fraternal association?

HEARD ON THE AVENUE

A well known Fifth Ave. art dealer be-
wailed the Peace Treaty when recently
handed to the Germans at Versailles, as
follows: "Strange—this treaty doesn't ap-
pear to satisfy anyone—even the Germans
don't like it."

OBITUARY



E. L. HENRY

Photo by Jessie Tarbox Beals.

Edward Lamson Henry, the veteran Aca-
demician, one of the best and widely known
of modern American painters, and whose
pictures are in almost every leading col-
lection of American paintings and their re-
productions in countless American homes,
died at his home, Ellenville, N. Y. Sun-
day last, aged 78. He had been ailing
for some time past, and spent the winter in
Florida, but was too weak to paint.

The artist was born in South Carolina in
1841 and displayed marked art taste as a
youth, so that in early life he was sent to
Phila. and later to Paris to study. Al-
though he studied here and abroad under
various masters, for a time under Courbet,
he did not remain long enough a pupil to
have his style noticeably influenced by any
one of these. Returning to America in the
late sixties, he settled in N. Y. where he
remained. Some years ago he joined the
artists' summer colony at Cragmoor near
Ellenville, N. Y., where he built a handsome
studio.

Mr. Henry was elected an Academician
in 1870 and in all the years rarely
failed to exhibit one or more examples
of his popular art at the Academy
displays. His first important pic-
ture, and one which really brought him his
deserved reputation, as the painter of the
late Colonial and post-revolutionary peri-
ods, especially of the early years of the
XIX century, was the "Railway station—
New England," sold from the John
Taylor Johnson sale in 1876, to Mr. John
W. Garrett of Baltimore for \$530. Perhaps
his fame more surely rests, however, on his
long panel, so familiar through colored re-
productions of "The First Railroad Train
on the Mohawk and Hudson"—now the N. Y.
Central R. R., which hangs in the rooms
of the Historical Society at Albany. This
carefully studied and historical work gained
him the title of the "Frith of America"—
from the fact that the early and mid-Vic-
torian English painter of that name gained
his fame, in turn, from his paintings of the
"Railway Station" and "Derby Day."

Some critics have considered Henry more
an illustrator than a painter as he dealt
with minute details and carefully finished
his canvases to the end, like his early fel-
lows of the old Hudson River school—but
this estimate is hardly a fair one, for he had
the true artistic feeling and temperament,
and there was generally a vein of sentiment
in his work. He was all his life a close
student of early American customs, cos-
tumes and life, and had an unusual col-
lection of Colonial and later costumes, objects,
furniture and even carriages of all sorts,
which he used to advantage in his painting.
His interiors of the Colonial and later peri-
ods with figures, as well as his outdoors,
with always some scene of rural life
pictured—the old stage coaches, the primeval
buggies, the buckboards, etc., were perfect
in detail, and correct to the extreme in
every way. Some of his best remembered
works were: "The Old Corner Cupboard,"
"City Point, Va.—Grant's Headquarters" (in
the Union League Club, N. Y.), "The
Oncestral Home," "Off for the Races," "Bat-
tle of Germantown," "Departing for War,"
"Meeting of Washington and Rochambeau,"
"Old Clock on the Station," "Reception to
Lafayette," "A French Diligence," "Middle
Dutch Church" and "Departure of the
Brighton Coach." To the last Spring Aca-
demy he sent "A River Landing," which
sold for \$375, and "Leaving at early morn-
ing in a Northeaster" (a picture of old
stage coach days), which brought \$400.

A typical example of the artist was be-
queathed to the Metropolitan Museum
some years ago by Morris K. Jesup. He
won hon. mention at the Paris Exposition

in 1889; bronze medal in 1891; medal in
New Orleans in 1885, and Chicago in 1893;
bronze medal at Buffalo in 1901; silver
medal at Charleston in 1902, and bronze
medal at St. Louis in 1904.

But not only as an artist but a man will
"dear old E. L. Henry" be mourned by a
host of friends. He had a rarely gentle
nature, and a kindly temperament which is
well described by Will H. Low in a most
appreciative notice of the dead painter—
unfortunately too long to quote in entirety,
published in the Evening Post of Monday
last. Mr. Low says in substance:

"To many of his colleagues as to me Henry's
demise has a peculiar sense of surprise mingled with
our sorrow for the loss of his cheerful personality,
owing to his sustained appearance of youthfulness,
his unvarying interest in forms of art, but little akin
to his own, and above all the sense of something lack-
ing when we will search the Academy exhibition in
vain for his work. This will remain, however, un-
ique and apart from the general trend, a typical
American product little affected by his early train-
ing in France, devoted to the perpetuation of truly
national types, and forming, when the day comes for
its better appreciation, a life work of which an Amer-
ican artist may well be proud.

"To the degree of his modest demands, Mr. Henry
has always had his public with him, and his work
thus disseminated must have given pleasure and even
evoked in many a responsive chord of that American-
ism to which the events of the past five years have
recalled us all. In this last respect there exists a dis-
tinct prototype in France in the work of Boilly.

"With such patriotic interest can we regard Mr.
Henry's art, that our Metropolitan Museum could
hardly undertake a more pious task than in assem-
bling a really comprehensive exhibition of his varied
work; varied indeed more than is generally realized,
though always related to our American life.

"Without claiming for Mr. Henry a dominant place,
there are few American Artists who have better
served their country in preserving for the future the
 quaint and provincial aspects of a life which has all
but disappeared since we have become the melting
pot for other races than our own."

The artist's funeral took place on Tues-
day last at Ellenville. He is survived by
his devoted wife, to whom in her bereave-
ment the Art News extends its sincere sym-
pathy.

Mrs. John S. Wise, Jr.

Mrs. Sarah Morris Green Wise, sculp-
tress and wife of John S. Wise, Jr., died
Thursday last in her N. Y. studio, after a
short illness. During the war she had laid
aside her modelling tools and turned over
her studio, as a place of entertainment for
soldiers and sailors under the title of the
"Rendezvous des Poilus." Here, in mem-
ory of her son, Lieut. Jack M. Wright,
killed in an airplane accident in France,
Mrs. Wise devoted her time to making en-
joyable the visits of men in the army and
navy. Her death was hastened by the loss
of her son, who was one of the youngest
aviators in the service, only 19 at the time
of his death. He was also known as the
author of "The Poet of the Air."

Mrs. Wise, who was better known un-
der the name of Green, was recently elected
to the National Sculpture Society because
of original work exhibited at the Paris
Salon. She was born in Oneta, Ill., in
1877. She studied in Paris under Rodin.

Thatcher M. Adams

The death last Sunday at his N. Y. resi-
dence, at an advanced age, of Thatcher M.
Adams has received scant notice in the
dailies, and yet Mr. Adams was for many
years, a prominent figure in the Metropoli-
tan business, club and art worlds and was
also long identified with the summer cel-
only at Lenox, Mass., where he had a hand-
some residence. He was President of the
Institute for the blind, and a member of
the Union, Metropolitan and other clubs.

As an art collector, Mr. Thatcher was
well known and his tall, slim figure and
kindly face, framed in snow white hair and
beard, were familiar to all frequenters of
the Galleries and auction rooms. He as-
sembled a choice collection of pictures,
chiefly of the early English school, which
he most favored, and was for many years
a patron and friend of the late T. J. Blakes-
lee. His pictures will probably come on the
auction mart next season.

Evangeline Wilbour Blashfield

"Ave atque vale"

Friend, journey on and in thy hand with
thee—

For that thou didst thy light awhile impart
And leave to us a compass and a chart
That we in the weary labyrinth might see—
Take all our thanks for thy humanity!
Servant of Beauty, Muse to every art,
Thine was the noble culture of the heart
That bade us love and learn and so be free.
Thee in thine unimaginable home we hail!
Where'er thy spirit dwells, look back
afar!
Lo! where thy footsteps like a shining trail
Across the dim earth's ways, lead to a star.
Through such as thou shalt Wisdom yet
prevail!
And men shall know what Truth and Beau-
ty are.

Antoinette Rotan Peterson.

The Evangeline Wilbour Blashfield Me-
morial Fountain, the gift to the city of the
Municipal Art Society, was unveiled Tues-
day aft. last, at the Queensboro Bridge
Market. At the time of Mrs. Blashfield's
sudden death, a few months ago, she was
much interested in the plans for the foun-
tain, the society's gift to the city.

LONDON LETTER

London, May 2, 1919.

The King, who like his grandmother, Queen Victoria, is a keen collector of Stuart relics, has recently acquired from the Trustees of the Bath Institute a portrait of King James I, for which he gave £100. The picture had hung on the walls of the Institute for many years without anyone having taken the trouble to establish its identity. Once this had been unearthed, the work was sent to Buckingham Palace for the King's inspection, with the result mentioned.

Sculpture for Memorials

The War Memorial is beginning to make its appearance. Sir George Frampton's monument to Nurse Cavell is almost ready for erection, opposite the National Portrait Gallery, and Walter Winans' equestrian statue of the King of the Belgians is already erected in the courtyard of the Royal Academy, to which it is being submitted. The latter is a spirited piece of work, noble in conception and finely executed. It will eventually be cast in bronze for Belgium. The sculptor being himself a sportsman and an expert in horses, has avoided those obvious errors as regards the "points" of the mount, which as a rule mar the animal portion of statues of this kind. The vogue of the war memorial will no doubt give an impetus to sculpture during the years ahead, greater than it has enjoyed for many a decade. Memorials in bronze and stone are of an enduring character, a fact which especially commends itself to those who wish to perpetuate the memory of the dead. Pictures must be shut up within four walls in order to preserve them, but statues can brave the weather and take their stand upon the public highway, a constant reminder to all who pass by of the heroism of the nation. Greatly as may utilitarian schemes for hospitals, scholarships and similar memorials commend themselves to certain types of mind, there is an immediate appeal to the imagination and the emotions in a noble piece of sculpture which seems to mark it out as the mode "par excellence" of commemorating an occasion of this kind.

Sargent's "President Wilson"

The Sargent portrait of President Wilson, bequeathed by Sir Hugh Lane to the National Gallery of Ireland, is, I hear, now being shown there and arousing interest among lovers of good portraiture. The artist seems to have negotiated very deftly the difficulties attendant on the depicting of eyes seen behind pince-nez, one of those problems in which the lesser man usually goes sadly astray. The late donor was determined that Dublin should possess a supreme example of the work of a man for whom he had so great an admiration and it is by this portrait of Wilson that he desired that Sargent should be represented. The picture will eventually hang in the Municipal Art Gallery of Modern Art. Meanwhile artistic interest in the work as well as topical interest in the man brings numerous visitors each day to study Sir Hugh Lane's gift.

Old Gardens at Greatorex Galleries

Appropriate to these early Spring days is the wealth of color which floods the Greatorex Galleries of Grafton Street in the water color drawings of "Old World Gardens" by E. A. Rowe. These charmingly decorative pictures, with their typically English scenes of verdant lawns and gay flower walls, must have commended themselves greatly to the aesthetic taste of the Queen, for when she recently visited the gallery she bought three of the drawings, one of them a charming study, made from the rose-garden at Hampton Court. Indeed a number of the studies are made from the grounds of Hampton Court Palace, which with their lovely vistas and dignified, yet picturesque arrangement stand as the ideal to which landscape gardening may aspire.

Reopening of the Paterson Gallery

While during four years of war, Mr. W. B. Paterson was doing voluntary work in connection with the army in England, his gallery in Bond St. had perforce to shut its doors to the public. These are to reopen once more, for Mr. Paterson proposes very shortly to hold some interesting exhibitions there. This will be welcome news to all those who specialize in Chinese paintings and bronzes and who are admirers of the work of Crawhall, that talented artist whom Mr. Paterson was largely instrumental in introducing to the public.

Exhibitions Now On

There are a number of interesting exhibitions at the galleries now on, not all of which, happily, are connected with the war. At Tooth's, 155 New Bond St., there is an admirable collection of Old Masters, including two fine portraits by Sir Joshua Reynolds of "Mrs. Jane Ashton" and "Mrs. Keck," respectively, both characteristic of his elegant composition and beautiful as to color.

L. G. S.

CHICAGO

The monthly luncheon of the Central States Division of the Art Alliance of America occurred May 8th and brought out some unique expressions of opinion on the subject of the coming American school of art. The Western Drawing and Manual Training Association were guests of the occasion and educators of note were among the speakers. Two ideas developed, each of which is worthy of consideration. Prof. Rosse of the Institute's department of design elucidated a big idea when he said that the American school, if it ever did come, would be a purely intellectual one, evolved from such principles as have given America the telephone, etc., and therefore a direct contrast to the art of Europe, which is always emotional. A Sioux Indian, Harvard graduate, and Prof. of Boston explained the art of the Indian in an illuminating manner, drawing an inference that this was the germ of our new national art. It is difficult to agree with either authority, when one reflects that pure intellectualism is science, not art, and that the Indian is a different race from our own, a transplanted Asiatic, with the Asiatic viewpoint as to form, color and design, whereas we are transplanted Europeans and must of necessity declare our heredity in our art.

Karl Ouren has been awarded the Palette and Chisel Club's gold medal for his "Winter Day," now on view with the annual exhibition by members at the clubrooms. Mr. Ouren paints snow with rare facility and may be regarded as a coming man.

The Swedish club awards have also been announced. The first prize in oils went to Carl E. Lundin, the second to Birger Sandzen; the first prize in watercolors to Hugo von Hofsten, and hon. mention to Thos. Hall. Agnes Fromen won the first prize in sculpture, and Edwin Pearson hon. mention.

The annual exhibitions of American watercolors of the Art Students League, and Chicago Camera Club with a collection of drawings in black and white by James Cady Ewell, opened at the Art Institute on Thursday and will be reviewed next week.

In the Galleries

A collection of selected pictures from the galleries of R. C. and N. M. Vose of Boston is now on view at the La Salle Hotel. Chicago has a number of collectors who always look forward to the coming of the Vose pictures.

An exhibition of American art opened at the Anderson galleries on Michigan Ave. this week and includes examples of Inness, Wyant, Blakelock, Daingerfield, F. Ballard Williams, F. Hopkinson Smith, Waugh and Bellows, in addition to watercolors and oils by Winslow Homer.

Carson Pirie Scott and Co. are showing some late and fine examples of J. Francis Murphy, Bruce Crane and G. M. Bruestele. The gallery devoted to these works is a delightful spot, a place to forget cities and all man-made inventions and be alone with the sweet homelike hillsides of New England or to linger on the edges of little groves. These three men make a harmonious exhibition, the same spirit pervading all their works.

Ireland has at last come into its own artistically, having been long celebrated in song and story as "a little bit of Heaven" and the like; it is only the more surprising that no one has thought to paint it. Marion Jacks, an Irish-Canadian girl, who is now exhibiting her studies of Irish cottages at the galleries of Marshall Field and Co., is to be congratulated on having found a new field, which is yet old in tradition and in having portrayed these discriminatingly and with an adequate technique.

At O'Brien's one may see the works of Mary Prindeville, a well known exhibitor at the Milch Galleries, N. Y., and whose collection comes direct from the Albright Gallery, Buffalo. Her work is much admired here for its refined tonal qualities and interesting texture and for the capable modeling in her figure studies. O'Brien's have also received an important Mazzanovich, and this is an event here, where this artist is greatly admired. It seems strange that although he is an Eastern man, making his home in Westport, Conn., it remained for Mr. Birnbaum alone, of all the N. Y. connoisseurs, to recognize his genius.

A new gallery in the Barnheisel building has been opened by Caldwell and Bowers. Mr. Bowers is well known and has a clientele here who appreciate his judgment and whose taste he, in turn, understands. The field is not too small for another gallery, and with the return of normal conditions it should succeed.

Max Bohm is here, engaged upon some important portrait commissions. It is rumored that when completed these portraits will be exhibited on Michigan Ave.

Chas. Haag has taken a new studio in the Tower building, where admirers of his quaintly beautiful and fanciful little figures will find them more readily available.

PHILADELPHIA

The Crow Bill, authorizing the appointment of a State Art Commission has passed both Houses of the Pa. Legislature and by the signature of the governor becomes a law. There was some apprehension that the existence of the local art jury was threatened by the passage of the bill, as in its original form it provided for the abolishment of the act of 1907, creating that body acting on matters of the arts in this city, but it appears the bill was passed without that feature. There was considerable opposition however, from the railway element in the State, as one of the functions exercised by the commission will be the approval or rejection of the designs for bridges and other constructions of a public character that may be projected by the railway companies. Revision of plans for improvements, suggested or demanded by a body of critics that is backed by the law of the State has been known to be the cause of a deal of taxation and expense to corporations that do not realize that capital is well invested in constructions that combine utility with a certain degree of good taste in architectural design. It is more than probable that war memorials of all kinds will come before the commission and it is to be hoped that the governor's appointments of its members will be guided by consideration of the importance of their judgment as bearing upon the spiritual principles expressed in memorials and as to the artistic form of that expression.

The recent death of Richard E. Brooks the sculptor, brings to mind, that he was the successful competitor for the Robert Morris memorial to be erected in a prominent location in this city. The model of the memorial has been carefully studied by the committee in charge with the view of adapting the architectural features to the final location of the finished work. The development of the Fairmount Parkway along lines that preclude the use of portrait statues in that portion of it where it was proposed to locate the Morris Memorial has modified and somewhat delayed the plans for completion of the work. The committee is reported now to be considering the feasibility of erecting the statue on the steps of the United States Treasury Building and Custom House a very fine example of Grecian Doric architecture but sadly needing repairs and cleaning up. It seems a great pity that Mr. Brooks did not live to see his work immortalizing the financier of the Revolution in its final installment.

Meanwhile it is gratifying to learn the last of the buildings remaining on the line of the Parkway is being demolished after much delay, consequent upon the removal of the contents of a manufactory, the only object remaining to obstruct the clear vista from City Hall to the site of the Art Museum. The plans provide for a grand plaza at this point upon which will face, in addition to the Art Museum, a number of other important buildings, among them the Pa. Academy and the School of Industrial Art and the removal of the Washington Monument at the Green street entrance to the Park to a new position in the Terminal Plaza is contemplated. This imposing but excessively Teutonic composition, is the work of a German sculptor, and is strongly suggestive in feeling of the monumental statue of Frederick the Great standing in the Unter den Linden in Berlin. Erected as it was by the Society of the Cincinnati with American money it seems passing strange that it was not thought more fitting to engage the services of an American artist to perpetuate the memory of the greatest figure in American history. Much water has flown under the bridges since the erection of this massive pile of polished granite and shining bronze, advertising German art, a form of insidious propaganda that we have since learned to recognize.

The opening to the public on Tuesday last of the Wiltstach Collection in Memorial Hall was hailed with satisfaction by everybody interested in the city's standing as a factor in the art movement of the day. There was a private view of the renovated pictures and of a collection of rugs and other textiles from Asia Minor given. There is certainly a wonderful improvement visible. The pictures have been cleaned, apparently without damage, and hung with effective spacing on newly painted walls of a soft neutral warm grey. Owing to difficulties of transportation a number of important canvases have not yet been returned from the restorer and there has been no new catalogs issued. The rumor that a number of the works not appearing now on the walls have been sold, lacks confirmation. Members of the Art Jury, however, admit that it was found necessary to place some of the less meritorious canvases in "cold storage."

Eugene Castello.

PARIS LETTER

Paris, May 3, 1919.

The ten rooms in the Louvre, formerly occupied by drawings have been transmogrified into picture galleries. These rooms are relatively small, and only a few paintings are hung in each of them, but these few include a number of famous works. In the first room are the works of the Italian Primitives—Pinturicchio, Fra Angelico ("The Coronation of the Virgin"), all the Mantegnas owned by the Louvre, Botticelli (the "Madonna of the Magnificat"), Carpaccio, Cima da Conegliano, etc.

The second room of this series is entirely devoted to the works of Leonardo da Vinci, in honor of the 400th anniversary of the death of the master, at the Chateau de Cloux, near Amboise, May 2, 1519. Here are assembled all the paintings and all the drawings by Leonardo possessed by the Louvre, together with some drawings by him lent by collectors. The owners of the loans include the Comtesse de Bearn, Baron Edmond de Rothschild, and M. Leon Bonnat. There are also displayed the MSS. by Leonardo from the library of the Institute of France, some of which are illustrated by numerous and curious drawings.

In the third room are exhibited all the works by Raphael belonging to the permanent collection of the Louvre with the single exception of the "St. Michael Overcoming the Dragon," the great size of which precluded its inclusion in this group. All the works by Correggio are also grouped in this room.

Several of the smaller paintings by Rubens and some of the smaller Van Dycks fill the fifth room.

Of the twenty-two Rembrandts which belong to the Louvre, eleven are hung in the sixth room, where they have the advantage of a much better light than in their former positions. Here are the "Angel Raphael leaving Tobias," the "Good Samaritan," "Bathsheba," "St. Matthew," the "Pilgrims of Emmaus," the two "Philosophers in Meditation," the "Little Bather," the "Portrait of Hendrickje Stoffels," the "Old Man Reading," and the "Skinned Ox."

The seventh, eighth and ninth rooms continue to be devoted to the works of Van Blarenberghe, Isabey, and the pastellists. The tenth room is occupied by the collection of ivories, which has been rearranged.

Then come three rooms which have been given over to the collection of the pastel portraits by La Tour, from St. Quentin. A small fee is charged for admission to this exhibit, the proceeds going to the city of St. Quentin, presumably to be used in swelling the fund for the reconstruction of the museum destroyed by the invaders.

The other rooms in the Louvre opened at the same time include a Barye Room containing his paintings, watercolors, drawings, and the bronze models given to the museum by a friend of the institution who remains anonymous; a room devoted to the precious gifts of objects of art, furniture and sculpture of the mediaeval period and the Renaissance from the Marquis Arconati-Visconti; and a Watteau Room, where are assembled all the works of the painter of the "Embarquement pour Cythere," formerly distributed between the La Caze room, the gallery of French paintings of the XVIII century, and one of the cabinets of drawings.

The two rooms in which is installed the Thiers collection were reopened to the public at the same time.

SAN FRANCISCO

An interesting exhibition of lithographs and oils by Birger Sandzen, is at the Palace of Fine Arts.

Mr. Sandzen's work is typically Scandinavian, both in subject matter and treatment. The lithographs, of which there is a whole room, have a certain simple, rugged strength, and are done in a bold, direct manner which well reflects the themes they portray.

The same technique is used, though less successfully, in his paintings, which also fill an entire gallery. Mr. Sandzen uses what might be termed an elongated Pointillist method, not wholly dissimilar to Van Gogh's. His colors are pure and brilliant, and high and scintillant in tonality.

An exhibition of Ossip Palerma's pictures is also on at the Palace of Fine Arts. There are only eight pictures on view, but, as everyone knows, art is not quantitative. Quality is what counts. And there are many qualities in Mr. Palerma's paintings.

MINNEAPOLIS

A purchase has been made from the Dunwoody fund of some XVIII century silk textiles from Russia; a bit of brocade in French Rococo heavy with gold; two church vestments, a Russian Chasuble and cope (rich in color, design, and texture), and a wedding coat of velvet and cloth of gold.

The Soldiers' Memorial, unveiled at Loring Park during the recent military parade, is of such a character that the citizens propose to make it permanent in stone.

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CINCINNATI

Martin Rettig was recently elected President of the Cincinnati Art Club. Other officers elected were: Vice Pres. Val Bonhajo; Sec. August J. Weber; Treas. William Traxel.

John Rettig has just been made an honorary member of the Cincinnati Art Club. Two of Rettig's best-known Dutch pictures have just been sold by the artist. One, "Kermess in Volendam," to a N. Y. collector and the other, a charming portrayal of a "Little Girl With a Cat," to Mrs. J. Dorsel of Cincinnati.

J. B. Graff of N. Y., has been awarded the prize offered two months ago by the World Magazine for a design for a League of Nations flag.

Mr. and Mrs. William Preston Harrison of Los Angeles, who have made such generous gifts to the museum of that city, will sail next month for Japan, Corea, north and south China and the Philippines, to be away until December next.

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THE ACADEMY DISPUTE

Editor AMERICAN ART NEWS,

Dear Sir:

As a member of the Council of the National Academy of Design and with—I hope—"an Informal Committee of the Academy," in open and in partial mind, I have been much interested in the pamphlet compiled and issued by certain members—Associates and Academicians—under what is termed "an Informal Committee of the Academy" ancient some proposed changes—infusion of new blood, I believe they conceive it to be—which these gentlemen propose to inject into this—to them—moribund institution.

Mr. Butler's reply to this pamphlet—through his letter to Mr. Jonas Lie (published in the AMERICAN ART NEWS) seemed a dignified and unprejudiced presentation of evidence and argument in rebuttal of the scheme proposed and called for an equally dignified answer—if answer was made.

Unfortunately, however, I cannot distinguish this element as the predominant equality in Mr. Bellows' somewhat naive reply published in the ART NEWS of May 3 last. There are some rather inexplicable slips in the pamphlet which are not sufficiently explained or excused in the letter, but one may quite easily pass them over without being particularly disturbed, since they are purely a question of counter assertions, not easily reduced to actual proof either one way or the other. But there is in Mr. Bellows' letter that which is much more to be deplored than these aforesaid lapses. In it he seems to relegate to himself, or to those associated with him, a dictatorship as to what is and what is not—should be or should not be in art and affairs—which invites neither confidence nor a desire to co-operate. He intimates positively that "proportional representation" is one of the many needed reforms. While this may be so his statement is insufficient to convince and such a deduction does not naturally follow the pronouncement.

In another place he boldly acclaims that the Academy "is in need of a new soul." In a beautiful spirit of altruism he, who has the "makings" of this soul in his possession, offers it to a set of "reactionaries" who are deaf and blind to all methods of revivification.

In fact his letter is largely made up of a series of unconcealed sneers viz:—"The Academy only takes up with a new movement when all the life has gone out of it." "Personal privileges of course are never abused now." He drags in by the ears Mr. Butler's remark as to the possibility of a member of the Academy becoming mentally deranged so that he may smartly retort that "many of the present body may already be so." He assumes an air of hopeless solicitude in reciting the uselessness of trying to move a body so static which, he says, "will always remain where it is today," in spite of his or his associates' endeavors to infuse this "bright new spirit" into it. From all of which one might be able to gather—even if not in personal touch with the matter—that Mr. Bellows has gone the wrong way about it.

Without entering into the question of any value these proposed "reforms" may possess—which if they do possess it, will in the end undoubtedly prevail—one has a right to question (supposing a majority of the jury were composed of these alleged "progressives") if any such liberality would be shown by them to the alleged "reactionaries" as is now accorded by the aforesaid alleged "reactionaries" toward the work of this "progressive" group? In other words, is Mr. Bellows, or anyone else who avows himself indifferent to practically everything exhibited in the Academy displays, better qualified to encourage and foster the art spirit, by a system of ignoring the work of others with which he is not in sympathy, than are some of those who view through less narrow lanes of ap-

preciation? Are indifference and contempt for honest endeavor a better constructive method than a desire to recognize that which is good in others, however much it may differ with ones particular viewpoint?

"Progressives" and "Reformers" have—down the ages—invariably overshot the mark; witness Mr. Bellows' statement that "in his opinion fifty to seventy-five per cent of the finest artists in America are not members of the National Academy, and their works are not welcomed in the Academy exhibitions." Mr. Bellows gives a list of those who recently failed of election as associates of the Academy and who are presumably of this large percentage. Of this list—and please mark this—one Mr. Jerome Myers had two pictures hung prominently on the line and received one of the prizes at the Academy exhibition just closed. Mr. Kroll had two pictures on the line; one in the Vanderbilt gallery. Mr. Perrine had a picture on the line in the Vanderbilt gallery. Mr. Haley Lever had a picture on the line and all—I believe—but one of the others did not send to the exhibition stall.

Is Mr. Bellows fighting windmills? Just one other comment and that in the form of a question. What is meant by the "political reasons" Mr. Bellows speaks of? Is it that politics played a part in prejudicing the minds of about three-quarters of the members of the Academy, the quality of whose standing and judgment in art might as properly be claimed as that of these alleged "reformers" is loudly proclaimed by them? Or does it allude to something much more serious than the election or defeat of certain candidates? I leave this question open, as I leave open also the meaning of the last sentence in Mr. Bellows' letter.

Yours truly,

Colin Campbell Cooper.

N. Y., May 12, 1919.

BOSTON

New etchings, by Lester G. Hornby from drawings made on the Western front, are shown at a Park St. book shop. In some of these, illustrating the soldier life in French towns, the artist has used pure line tellingly. The most stirring thing, probably, is "The Fighting Yank, a doughboy standing—his blouse torn from his shoulders as if in half a day's hand-to-hand fighting, breathing hard, a very bulldog of a man that cannot be stopped by hardship and pain. A big etching, this; one feels that the artist was deeply stirred by his theme, as Meunier was in his sculptures by the hard-muscled iron moulders and toilers in the mines.

Sketches of Boston and Harvard, made by Howard Leigh, are on view at the same gallery. Mr. Leigh has managed to discover something very like Old World architectural themes in and about the Harvard college yard. Particularly impressive is his view through the arches of Austin Hall. Then there is an old oyster house of the North End district that might have been transported from the fringes of Old Chelsea or whatever London suburban style inspired the architect who migrated a century or more ago to Boston.

Otis Philbrick's exquisite pictures in red chalk of sleeping children are on view at the Copley Gallery. With nearly as much success the artist essays the same subject in pastels. Among the portraits his well characterized drawing of Edward Ginn stands out. Not at all common is Mr. Philbrick's ability to see such subtle anatomical shadings in the facial planes.

Landscapes by J. Appleton Brown are on view at a Newbury St. gallery, exemplifying the finest tendencies of this lyrical painter of New England brooks, meadows and mill-streams. One ventures to say that Inness would have been glad to sign Brown's "Noon Day," a large glowing canvas that dominates this show. Certainly Charles W. Davis would not disdain this luminous sky,

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nor the great variety of tones in the mid-summer green of the marsh stretching off to the hills in the distance. A fascinating show this, as one of the big stepping stones between the Hudson River school and the landscapists of the present day.

"Gaiety, vivacity, and life," says the Transcript, "characterize the work of Miss Ruth A. Anderson, a Baltimore artist, who is now holding a little exhibition at the gallery of R. C. and N. M. Vose. Miss Anderson is a pupil of Cecilia Beaux and of the late William M. Chase. She takes after both of these painters in her technical facility and gusto, the freshness and spontaneity of her impressions, and a certain breeziness of style. Her subjects are street scenes in N. Y. and picturesque bits from "Gloucester." With these there are two flower pieces and one portrait sketch.

The painting of "The Descent from the Cross," presented to the First Baptist Church, and which now hangs in the memorial chapel at the front of the church, is a copy of the famous "Rubens" in Antwerp. Ernest C. Sherburne.

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ART AND BOOK SALES

Sale of English Literature

English literary property from London, as well as art and other books, sold by order of Francis P. Garvan, alien property custodian, and from private collections, were dispersed at the Anderson Galleries on Tue. and Wed. afts. and eves. last. A total of \$13,170.50 was realized at the first session for the 213 items sold. The feature of the session, No. 152a, "The Embargo," William Cullen Bryant (Boston, 1808), the Robert Hoe copy of this rare example of American poetry, cut down and rebound, and recently sold for over \$3,000, went to George D. Smith for \$1,650.

Other items sold were:

No. 188, "The Writings of Mark Twain" (Hartford, Conn., 1899), 25 vols., autograph edition. Counihan, agent, \$585.
No. 186, "Claesoon's Voyages," complete French collection (Amsterdam, 1600-10), with bookplates of George Wilbraham and R. C. Temple. Smith, \$490.
No. 156, "The Arabian Nights," translated by Sir Richard F. Burton, 16 vols. Counihan, agent, \$360.
No. 9, "Historical Romances," William Harrison Ainsworth, 20 vols., sumptuously illustrated. Counihan, agent, \$325.
No. 74a, "Theophilus or Love's Sacrifice," Edward Benlowes (London, 1652), with Beverly Chew bookplate. Smith, \$265.
No. 116, "Recueil d'Apothegmes," Michel Mourgues (Toulouse, 1694), Mme. de Maintenon's copy with her coat of arms. J. F. Drake, \$265.
No. 168a, "The Haida of Homer," translated by George Chapman (London, n. d.), the Huth copy of the first edition of the 24 books. Smith, \$250.
No. 177, "The Works of Geoffrey Chaucer" (circa 1538), second folio edition. Smith, \$240.
No. 142a, "Book of Common Prayer" (Canada, 1780), third edition, with bookplate of B. McMurdo. Smith, \$225.

The 211 items sold at the second session brought a total of \$24,518.20, making a grand total for the sale of \$37,688.50. The highest price of the session, \$1,725, was paid by George D. Smith for No. 230a, "German Popular Stories translated from the Kinder und Hause Marchen collected by M. M. Grimm from Oral Tradition" (London, 1826), 2 vols., illustrated with 22 etchings by George Cruikshank, from the W. H. Burton Library, with his autograph and collation notes.

Other items sold were:

No. 366a, gold medal, with bust portrait of Edward Preble, in honor of his part in the battle at Tripoli which is depicted on the reverse side. Smith, \$1,610.
No. 232, "Life of George Cruikshank," Blanchard Jerrold (London, 1882), 2 vols., extra-illustrated. W. H. Wilkes, \$1,300.
No. 403a, "Amanda," Nicholas Hookes (London, 1653), first edition, with Gaisford-Chew bookplates. Smith, \$810.
No. 394a, "The Temple," George Herbert (Cambridge, 1633), rare first edition, with Hoe bookplate. Smith, \$705.
No. 257, "Sketches by Boz," Dickens (London, 1839), author's presentation copy. G. Wells, \$650.
No. 256a, "Sketches by Boz," Dickens (London, 1836), with engravings by George Cruikshank and three sketches by Thackeray inserted. Smith, \$625.
No. 256b, "The Strange Gentleman," Dickens (London, 1837), rare. Smith, \$525.
No. 231, "The Fairy Library," George Cruikshank (London, 1853-64), 4 vols., first editions, with original drawings. Wells, \$550.
No. 387, collection of 47 autograph letters by John Hay, concerning his "Life of Lincoln." Smith, \$480.
No. 243, "The Order and Solemnity of the Creation of the High and Mightie Prince Henry," Samuel Daniel (London, 1610), rare. Smith, \$390.
No. 245, the poet Gray's copy of "Dante," with his manuscript annotations. Smith, \$375.
No. — "Hours of the Virgin Mary" (Saec XV), MS. on vellum, illuminated with miniature paintings. Smith, \$350.

The 219 items sold at the third session brought a total of \$18,640.50.

The top price, \$2,950, was paid by W. H. Wilkes for No. 603, "History of Napoleon" (1841), 6 vols., with insertions of 1394 portraits, engravings, caricatures, documents, autograph letters, drawings and relics.

Other items sold were:

No. 445, "The Works of Chaucer," edited by F. S. Ellis; ornamented with pictures designed by Burne-Jones, and engraved on wood by W. H. Hooper, printed by William Morris at the Kelmscott Press, Hamersmith, 1896. Smith, \$830.
No. 437a, "Poetaster," Ben Jonson (London, 1602), Kemble copy of rare first edition. Smith, \$550.
No. 508, XV century Dutch MS. "Book of Hours," illuminated, on vellum, of historic significance. E. Weyhe, \$525.
No. 550, "Witchcraft," Increase Mather (Boston, 1693), rare first edition. Smith, \$505.
No. 631, Persian illuminated MS. of "Flower Garden of Love," by Musrati (XVII century Hindustan writer). J. T. London, \$410.
No. 572, "Paradise Lost," Milton (London, 1668), with E. B. Holden bookplate. G. Wells, \$325.
No. 463, "The Beauties," done from the originals by Sir Godfrey Kneller, mezzotints by J. Faber. Smith, \$300.
No. 600, "Napoleon," Count de Las Cases, translated from the original MS. by B. E. O'Meara (London, 1820-3), 9 vols. R. W. Dommerick, \$300.

At the fourth session the 210 items sold brought a total of \$18,200.25, making a grand total of \$74,543.95.

The highest price of the session, \$1,650 was paid by George D. Smith for No. 760a original MS. of Stevenson's "The Hair Trunk" (1877).

Other items sold were:

No. 718a, "Shakespeare's Works" (London, 1664), third folio, very rare. G. Wells, \$1,325.
No. 764, "The Life of Thomas Stothard, R. A.," by Mrs. Bray (London, 1851), 7 vols., with numerous illustrations from his works. Smith, \$1,000.
No. 702, Rowlandson's colored plates of "English Dance of Death," in the original parts (London, 1814-1816), 2 vols. J. F. Drake, \$800.
No. 809a, "The Complete Angler," Walton and Cotton (London, 1808), presentation copy from Samuel Bagster to his father, with original watercolors by him. Smith, \$800.
No. 837, "American Ornithology," Alexander Wilson (Phila., 1808-14), 9 vols., John J. Audubon's copy. Smith, \$685.
No. 790, "Tudor Translations" (London, 1892-1903), 44 vols., one of 12 printed on vellum. Smith, \$625.
No. 718b, "Shakespeare's Works" (London, 1685), fourth folio. Smith, \$600.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Arden Gallery, 599 Fifth Ave.—Decorative art. To Oct. 31.
The evolution of French art. As arranged by M. de Zayas. To May 24.
Ardley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings by American artists. To October 31.
Arlington Galleries, 247 Madison Ave.—Marine and landscape paintings by Clifford W. Ashley. Through May.
Art Alliance of America, 10 E. 47 St.—Graphic arts. To May 24.
Art Students' League of N. Y., 215 W. 57 St.—Students' school work. To May 17.
Babcock Galleries, 19 E. 49 St.—American paintings. To May 31.
Belmont Art Gallery, 556 Amsterdam Ave.—Group of American artists. To May 20.
Bourgeois Gallery, 668 Fifth Ave.—Annual exhibition of modern art. To May 26.
Braus Gallery, 2123 Broadway.—Paintings by American artists. To May 31.
Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y. Old laces and embroideries. To May 31.
Buccini Studios, 347 Fifth Ave.—Decorative art screens by Alberto Buccini. To June 30.
Canessa Galleries, 1 W. 50 St.—Greek, Roman, Gothic and Renaissance objects. During May.
The City Club, 55 W. 44 St.—Landscapes by Henry R. Poore. To May 22.
Columbia University—Avery Architectural Library.—Roosevelt memorial exhibition. To June 4.
Ehrich Gallery, 707 Fifth Ave.—Portraits by Gilbert Stuart. To May 24.
Ehrich Print Gallery, 707 Fifth Ave.—Wood-block prints by a dozen artists, done in color. To May 28.
Ferargil Galleries, 607 Fifth Ave.—MacDougal Alley sculpture and American paintings by several artists. To July 1.
Folsom Gallery, 560 Fifth Ave.—Landscapes by American artists. To Sept. 1.
556 Fifth Ave.—Drawings by Rockwell Kent (Under the direction of Mrs. Albert Sterner). Portrait drawings by John Elliott of distinguished young Americans who lost their lives in the war. To the end of May.
Grolier Club, 47 E. 60 St.—Historical bookbindings made before the year 1800. To June 15.
Kingsore Gallery, 24 E. 46 St.—Spring exhibition in American pictures and sculptures. To May 24.
French wall papers, paintings, etchings, pastels, books, etc. Exhibit and sale for wounded French soldiers. To May 24.
Macbeth Gallery, 450 Fifth Ave.—Comparative exhibition of American paintings for American Federation of Arts and the College Art Association. To May 24.
Hotel Majestic Art Salon (Under the direction of Dr. Fred Hovey Allen)—Paintings by contemporary American artists. To June 5.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.
The Courbet Centenary exhibition. To May 18.
Exhibition of ornament as arranged by William M. Ivins. To June 21.
The Milch Galleries, 108 W. 57 St.—N. Y. street scenes and flag pictures with others by Childe Hassam. May 20 to June 30.
Montross Gallery, 550 Fifth Ave.—Paintings and drawings by American artists. Through May.
National Arts Club, 15 Gramercy Park.—Members' annual public exhibition. To Oct.
New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer. Print Gallery (room 321): Drawings from the J. Pierpont Morgan collection. Stuart Gallery (316): Recent additions to the print collection. Room 112: "The making of prints."
N. Y. School of Fine and Applied Art, 2239 Broadway.—Exhibition of students' work. To May 20.
The Paint Box, 43 Washington Square.—Paintings by C. E. Polowetski. Through May.
Parish House of the Church of the Ascension, 12 W. 11 St.—Paintings by contemporary American artists. (Under the auspices of Mrs. Philip M. Lydig.) To May 21.
Pen and Brush Club, 134 E. 19 St.—Summer exhibition of paintings by members. To Sept. 15.
Ralston Gallery, 567 Fifth Ave.—Paintings by Thorolf Holmboe of Norway. To May 25.
Rehn Gallery, 6 W. 50 St.—Contemporary American artists. To the end of May.
Henry Reinhardt & Son, 565 Fifth Ave.—Recent paintings of Indians of the Southwest, by Julius Rolshoven. To May 25.
Henry Schultheis & Co., 425 Fifth Ave.—Paintings by a group of American artists.
Van Cortlandt Mansion, Van Cortlandt Park.—Loan exhibition of Sheffield Plate by The Colonial Dames of the State of New York. From May 9.
Whitney Studio Club, 147 W. 4 St.—Sculpture with decorative paintings by members of the club. To June 1.

CALENDAR OF AUCTION SALES.

Anderson Galleries, Park Ave. and 59 Street.—
Seventy-three Spanish paintings, exhibited at the Panama-Pacific International Exposition, San Francisco, 1915. To be sold by order of Senor Jose Ferrando, Spanish Commissioner. May 20, eve.
Original drawings, etchings and drypoints. Drawings by Claude Lorrain, Cuyp, Domenichino, Gainsborough, Guercino and others; etchings by Rembrandt, Cameron, Corot, Haden Legros, Meryon, Millet, Rowlandson, Whistler, Zorn; lithographs by the great French artists of the XIX century. May 19, eve.
Hartman's, 129 E. 24 St.—Rare Americana, American poetry, twenty rare and unusual Revolutionary tracts printed in London, some of which come up for the first time at auction; Esquemeling's "Buccaneers, 1684, first edition; Hymns to the Gods, both parts, 1873-82; a rare New Jersey songster, 1819; books and pamphlets relating to California, Confederacy, Kansas, Kentucky, New Jersey, War of 1812, the West Indies and slavery, etc. May 20, 11 A. M.
Scott & Shughnessy, Inc., 116 Nassau St.—Selections from the fine private library of Mr. Theodore B. De Vinne of New York City, with choice additions from private sources, broadsides and MSS. relating to America, Eliot's Indian tracts, 1643-52; rare Virginia tract, 1609; Wood's New England Prospect, 1639; Ralph's "The Fashionable Lady," the first acting play written by an American; association books, original MSS. of Bret Harte's "Mrs. Skaggs Husbands," Part I; Lawrence Sterne's "The Fragment," MSS. of Walt Whitman, Victor Hugo, Edward Gibbon, etc. Original drawings by F. O. C. Darley, George De Forest Brush, De Monvel, etc. Old American powder horns, etc. May 22, 10.30 A. M. and 2.30 P. M.

AUCTION EXHIBITIONS

Anderson Galleries, Park Ave. and 59 Street.—
A collection of prints and original drawings. To sale date, May 19.
Spanish paintings. An unusual and striking collection of paintings, portraying Spanish scenery and incidents of Spanish life by prominent Spanish artists of the modern school. To sale date, May 20.

Household Furnishings Sale

Household furnishings from the residences of Frank McKee of Great Neck, L. I., and of Mrs. John McM. Warner of Phila., sold at the Anderson Galleries on the afts. of May 9 and 10, brought a total of \$7,250.25.

The leading price, \$600, was paid on order for No. 126, a Ming bronze mirror, 41 in. diam., from the collection of His Excellency Wong Shu Ting of Shantung.

Other items sold were:

No. 248, Persian Khorassan rug, 13½ ft. l., 11 ft. w. Julius Schwartz, \$280.
No. 243, Smyrna rug, 17 ft. 9 in. l., 12 ft. w. S. Homer, \$210.
No. 250, Louis Quinze drawing-room set, 5 pieces. F. A. Lawlor, \$160.
No. 218, pair silver vases, 12 in. h., 8½ in. diam. A. Schmidt & Son, \$170.
No. 217, silver fruit basket, 17 in. l., 13 in. h. R. M. Woods & Co., \$155.
No. 242, Aubusson rug, 18 ft. 7 in. l. 8 ft. w. P. H. Costikyan, \$135.
No. 244, modern Persian Kermanshah rug, 11½ ft. l., 7 ft. w. Broadway Art Galleries, \$132.50.
No. 227, heavy antique silver platter, 20 in. l., 15 in. w. J. Daly, \$125.

Misc. Art Objects Sale

Antique Chinese porcelains, European ceramics, Tiffany glass, "Salmagundi mugs," bronzes and other objects, sold at the American Art Galleries on the afts. of May 8 and 9, brought a total of \$4,634.

The top price, \$200, was paid by I. Voran for No. 104, Kang-hsi blue and white Hawthorn temple jar, 13 in. high.

Other items sold were:

No. 269, drinking bowl by Christoffe & Co., 15 in. h., 15 in. diam. Lorenz, agt., \$160.
No. 178, Kang-hsi oviform vase, 19 in. h. Fukushima & Co., \$120.
No. 169, Ming decorated ginger jar with original cover, 9½ in. h. H. Lyman, \$110.
No. 141, Chien-lung covered jar, 19 in. h. Lorenz, agt., \$90.
No. 274, salt cellar by Elkington & Co., 4½ in. diam. F. Kaldenberg, \$90.
No. 383, Japanese bronze incense burner, 36 in. h., from Centennial Exhibition, 1876. F. Baumeister, \$85.
No. 221, pair Kanghsi blue and white plates, 16½ in. diam. I. Voran, \$75.
No. 349, XVI century German grand cup and cover, 40" in. h. J. Robinson, \$60.

Boyle Library Sale

The library of the late E. M. Boyle of Phila., including an unusual Byron collection, was sold at the Anderson Galleries on the afts. of May 7 and 8, when a total of \$3,622.05 was realized.

The feature of the sale for which \$1,410, was paid by George D. Smith was No. 155, the rare octavo edition of Byron's poems on various occasions (Newark, 1807), of which only 100 copies were printed for cir-

ulation among Byron's friends. This copy was originally that of the poet's step-sister, Augusta, and contains her autographs.

Other items sold were:

No. 42, "Byron's autograph note-book, with Shakespeare quotations. Smith, \$60.
No. 57, a collected set of the works of Byron (London, v. d.). Smith, \$75.
No. 277, "Correspondence of Byron with a Friend," Robert C. Dallas (London, 1824). Harvard University Library, \$72.50.
No. 269, "The British Don Juan," Henry Coates (London, 1823), with four color plates. Smith, \$46.

William Michel's Pictures Sold

Some 250 paintings from the stock of the late William Michel, for many years with Mr. Edward Brandus, were sold at auction at the Phila. Art Galleries, May 6 and 7 last. The highest bids heard in the room were \$4000 for a landscape by Harpignies, \$3600 for a "guaranteed" landscape "Twilight" by George Inness. Another "guaranteed" Inness "Albano, Italy" fetched \$1850, "The Rialto Bridge" by Ziem \$2000; two figures by Johann Zupetzky "Music" and "Sculpture" received bids of \$2300 and \$2100 respectively, two works by A. H. Wyant, "Rock Glen in the Adirondacks" and "Feathery Willows" fetched \$400 and \$440 respectively. "The Wooded Mill" attributed to the school of Jacob Ruysdael, in the Catholina Lambert sale, fetched \$1300, "An Afternoon Call" by Munkacsy from the Judge Hilton Collection \$900; portrait of Louis XV by Tocque \$1200, of Mme de Santilly and her two sons by Natier, \$1800. M. J. T. Kinsley was purchaser of a large canvas by Baron Gerard entitled "Polymene".

Ancient Spanish Art Sale

A grand total of \$153,614 was realized at the sale concluded at Clarke's last Sat., of ancient Spanish art, comprising rare brocades, embroidered early specimens in silk, Gothic sculptures, paintings, Byzantine enamels, and a variety of Gothic and Renaissance furniture, assembled by Pedro Ruiz of Madrid, dispersed on account of the closing of the N. Y. branch of the Spanish Art Galleries.

The feature of the sale was No. 944, a set of three XVI century French Fountainebleau tapestries, depicting the history of Diana. The first, 8 ft. 2 in. x 11 ft., went to Orselli for \$7,900; the second, 10 ft. 7 in. by 11 ft., to the same buyer for \$5,500, and the third, 13 ft. 7 in. x 11 ft., to Merrill for \$4,500.

Other items sold with catalog number, description, buyer's name and price, follow:

942. Lot of 26 strips of XVII century Spanish yellow and red Lampas. Leone Ricci...\$3,406
919. Limestone bust, representing Queen Isabel la Catholica's portrait, 21 in. h., 22 in. base. C. H. Conner...2,750
938. Two XV century Spanish painted panels representing Biblical scenes, 4 ft. 9 in. 2 ft. 9 in. C. H. Conner...2,600
916. XV century Spanish carved oak cabinet, 7 ft. 6 in. h., 5 ft. 5 in. l., 2 ft. 2 in. d. French & Co...2,600
915. XV century Spanish carved wood gilded and polychromed, figure of St. Michael, 4 ft. 1 in. h. Henry, agt...2,050
923. Spanish Gothic carved limestone Tabernacle, 32½ in. x 23 in. Woodward, agt...1,906
940. XVI century Spanish, gilded and polychromed, carved alabaster "Eternal Father," 37 in. h., 15 in. w. H. Harding...1,400
912. XVII century Venetian lace valance, 4 yds. 21 in. l., 11½ in. w. A. Galli...1,150
943. XIII century Limoges cross, 24 in. x 13 in. Henry, agt...900
941. Lot of 23 strips of XVII century Italian red damask. Leone Ricci...858
902. XIV century Spanish, gilded and polychromed, alabaster carved panel, representing the "Eternal Father and the Son," 27½ in. x 20 in. George Grey Barnard...800
936. XV century Spanish painting, representing in the "Crucifixion," artist unknown, 4 ft. 6 in. x 3 ft. E. di Spiridon...775
914. Carved limestone frontal piece, representing battle scene, 6 ft. 1 in. x 2 ft. 2 in. French & Co...750
931. XV century Spanish painting, representing the "Coronation of the Virgin," artist unknown. Karl Freund...650
918. Lot of four pieces of XV century Venetian gold and red velvet. S. Fiorantini...625

Sale of Americana

A collection of Americana, pertaining to the Revolution, Buccaneers, Mexico, Indians, War of 1812, etc., was sold at the Anderson Galleries on Mon. aft. and Wed. morn. of this week and a total of \$2,278.35 realized.

The highest price, \$121, was paid by the Library of Congress for No. 65, "The Trials of J. Dawson, E. Forsyth, W. May, W. Bishop, James Lewis and John Sparkes, for Several Piracies and Robberies, committed in the company of Every, Grand Pirate, near the Coasts of the East Indies, etc." (London, 1696).

Other items sold were:

No. 396, collection of colored views in South America, by Ackermann (London, 1820). J. F. Drake, Inc., \$68.
No. 115, "History of Canada from its First Discovery to the Peace of 1763, William Smith (Quebec, 1815), 2 vols. G. D. Smith, \$35.50.
No. 297, "Northwest Coast," M. Stuart and J. Kuyper (Amsterdam, 1802-07), 6 vols. N. Y. State Library, \$27.
No. 140, "A Voyage to the Pacific Ocean," Capt. J. Cook (London, 1785), 4 vols. G. D. Smith, \$26.
The Greenwich Society of Artists, composed of artists working at Greenwich, Conn., will hold an exhibition of paintings, sculpture, architecture and the decorative arts at the Bruce Museum in Greenwich, to open May 17 and continue until Oct. 18.

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EXHIBITIONS NOW ON (Continued from Page 3)

Arundel Prints at Brooklyn Museum

The Print Department of the Brooklyn Museum will open an exhibition May 18 of the chromo-lithographs of works of Old Masters published by the Arundel Society, to continue through the Summer. It is generally realized that the most important pictures produced during the first three centuries of historic Italian painting namely, the XIV, XV and XVI, were the frescoes or wall paintings. Without minimizing in any degree the great value and interest of the panel paintings of the same period, it is still true that the best appreciation of these panel pictures must move from a point of view which has first studied and appreciated the wall paintings.

When the Arundel Society closed its career in 1897, the then unsold copies of its publications were taken over by the Society for the Promotion of Christian Knowledge, which has since remained the chief owner, although some dealers have since made accumulations in trade. The present rarity of unbroken sets is attested by the fact above mentioned that no other public institution in Greater N. Y., has obtained one. The Brooklyn Museum is indebted for its own complete set to the generosity of Mrs. Joseph Epes Brown, who presented the collection, together with a valuable collection of books and other prints, in memory of her husband, the late Joseph Epes Brown, who was a member of the Arundel Society. The total number of Arundel chromo-lithographic prints of Old Masters is 201, and such subjects as may not be hung, owing to lack of space, will be accessible to the public on application to the librarian.



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Art Show for Blinded Heroes

For the benefit of the Permanent Blind Relief War Fund for Soldiers and Sailors of the Allies an exhibition of portrait drawings, by John Elliott, of distinguished young Americans who lost their lives in the war, will be shown at 556 Fifth Ave., May 19-31. The drawings, which have all been donated by Mr. Elliott to be sold to aid the blind soldiers, include portraits of Raynal C. Bolling, Victor E. Chapman, Henry A. Coit, Hamilton Coolidge, Richard McC. Elliot, Ronald Hoskier, Richard Norton, Norman Prince, Kiffin Rockwell, Quentin Roosevelt, Marquand Ward and Kenneth Weeks.

The exhibition is under the patronage of Mrs. Harry Payne Whitney and has been organized by Mrs. John Elliott (Maud Howe Elliott).

National Arts Club

Under the auspices of the American Institute of Graphic Arts, Charles Dana Gibson, F. G. Cooper, F. Luis Mora and Peter J. Cary recently spoke in the galleries upon "Making a Poster," and gave practical demonstrations. Discussion was followed by an open meeting, where questions were informally presented.

A recent "Men's Open Table" was called "Japanese Night," in the Grill. The Japanese Ambassador and Consul General were the guests of honor and all phases of the Japanese question were discussed.

School of Applied Design

The annual exhibition of the work of pupils of the school of Applied Design for Women, in the institution's handsome building, 160 Lexington Ave. this week, marks the twenty-seventh annual display. Many interesting designs for a wall paper, carpet, and chintz are shown as well as figure drawings, historic ornament, fashion work and illustrations. Numerous prizes were awarded, and a number of scholarships were won by clever pupils. Among the prize winners are Margaret Smith, Bessie Janjian, Miss Bishop, Gladys Kelly, Edith Gorham, Miss Brasher, and E. McKillican. The jurors were Ernest Knauff, Franklin Booth, Earl Stetson Crawford, J. Montgomery Flagg, Wilhelm Funk, Charles DeKay, Mrs. C. MacNiel, Van Deering Perrine, Matlack Price, S. Montgomery Roosevelt, Bessie Potter Vonnob, and C. D. Weiden. Edward Sperry was chairman of the art committee.

Art at the Century Club

The Century Association, No. 7 West 43d Street, held its final exhibition of the season to Wed. last. Some 21 oils by a group of artists and seven by Carlton T. Chapman made up the display.

Walter L. Palmer sent a typical painting of a winter landscape and Charles Vezin two canvases, the larger entitled "The Unveiling," a sky-scraper half-concealed by the ascending steam from river craft. A coast scene, by Howard Russell Butler, was spiritedly painted. Ben Foster contributed a "side hill" landscape and Gardner Symons a "Southern Cal. Coast," broadly and strongly painted. Frank Vincent Du Mond showed "July Afternoon," a farming scene and another landscape "Rosy Bloom." "Elizabeth in Blue," by William J. Whittemore, was a charming child portrait.



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Members' Work at Pen and Brush

An exhibition of paintings by artist mem-
bers of the Pen and Brush Club is on at
the clubhouse until Autumn Jane Peterson
shows "The Leaning Tower of Venice,"
painted some time ago. The "Striped
Jacket" is highly decorative, and in the ar-
tist's bold style, while "Gloucester" is the
gem of her group.

Susan Ricker Knox has made a marked
advance in her "Portrait of Mrs. C. Water-
bury Clark," a true likeness, the pose
characteristic and full of expression. It is
rich in color, the textile value is excellent,
and the flesh tones soft and harmonious.
As low keyed as Miss Knox's portrait is
high keyed is the portrait of "Mrs. R." by
Elizabeth Nichols Watrous the profile of a
woman reading before a table on which
rests her book.

Mary Allison Doull has a monotype of
Prince Edward Island good in composition.
Mrs. Wm. W. Goodbody's study of a young
girl in bronze is a pleasing statuette and the
only piece of sculpture shown. Charlotte
B. Coman's "Hudson River in Winter" and
"A Winter Morning" are both painted in
her happiest vein. Marguerite Larned has
captured the spirit of youth and pleasure in
"On the Beach," Clara F. Howard is char-
acteristically represented by "Sword Lilies,"
Felicie W. Howells in "After the Rain" and
Children Wading is sympathetic and charm-
ing.

Anna Morse in her watercolor of "Prov-
incetown Boats" treated that somewhat
hackneyed subject with feeling and took a
fresh viewpoint. Of the two Caroline Pit-
mans, the "Sand-dunes, Ogonquit," and the
"Sunny Morning," the latter has the better
quality. Miss Harriet S. Phillips has two
portraits, that of the "Young Girl" vivid
and interesting. She also shows originality
in the handling of her "Wood Nymph."
Mrs. Wm. B. Tallman's "Kent" is well
proportioned and harmonious.

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